

MUSICAL FOUNTAIN

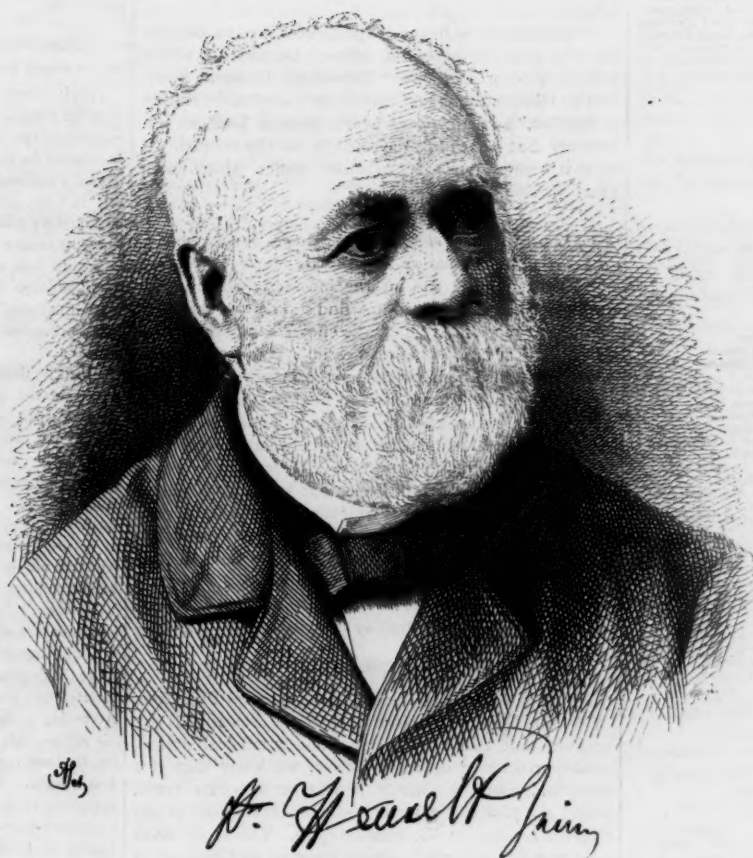
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE ARTS

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ADOLF HENSELT.

THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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A SO-CALLED musical paper in its last number, referring to a Mrs. Clara E. Thoms, says: "She is an artist in the highest and noblest sense of the word, and belongs to the family of the Rubinstains and Sherwoods." We never knew that the Rubinstein and Sherwood families were allied by intermarriage. Is Mrs. Rubinstein a Sherwood, or is Sherwood a Miss Rubinstein?

IS it not about time for the American people to withhold any further patronage from the so-called musical enterprises with which the name of Charles E. Locke is connected? Is it not about time for singers and players in the line of opera to cease negotiations with Locke and his satellites, who have for years past been treating professional people as if they were a set of inane beings?

TWO rumors have been prevalent in musical circles during the past few days. The one is to the effect that Teresina Tua, the lady violinist, will return to this country to become Mrs. Alexander Lambert, and that Miss Adele Aus der Ohe is soon to become Mrs. Walter Damrosch. We give these rumors for what they are worth, although we do not believe that what these young people intend to do with each other is anybody's business.

THE prospects at the Metropolitan Opera-House next season are that, besides "Rheingold," another of Wagner's works will be brought out which it has hitherto been deemed impossible to procure. We are not at liberty to mention more about this important subject at present, but will do so some time in the near future.

Other attractions in the shape of novelties to be produced during the season of opera in German of 1888-9 will be Hector Berlioz's "Benvenuto Cellini," Schubert's "Häuslicher Krieg" and Peter Cornelius' "Barber of Bagdad," a comic opera which pleased Liszt so immensely that he wrote a long article on the subject. It is now being given at Karlsruhe, under Mottl, with great success.

WE are sorry to see that the Music Teachers' National Association is about to receive a serious blow on account of the internecine strife now in progress in Chicago. We do not find it possible that any permanent reconciliation can be effected among the musicians in that city, who are now in a state of discord, which foretells the near dismemberment of the committee that has charge of the next meeting. Many leading members of the M. T. N. A. took only a passive interest in the business meeting held last summer in Indianapolis, and from present appearances it would seem that the old "classic" element will hardly attend the Chicago meeting—that is, if there ever shall be such a thing as an "old-time" meeting, free from personalities and axe-grinding. There is no doubt that in both the East and the West a mighty cold wave has struck the members of the M. T. N. A. and all the enthusiasm of the past has been chilled by the progress of the Chicago squabble.

WHEN we, on the death of that musical Philistine, Sir George Macfarren, recently reiterated our opinion that the English were not a musical nation, either productive or reproductive, we knew that this assertion, founded though it was on absolute truth, would not pass without remonstrance on the part of our English cousins of the musical quill. The reply, however, came from such a sleepy quarter, and instead of bringing argument was so clad in the verbiage of commonplace abuse of THE MUSICAL COURIER, that we can well afford to leave it to itself. Time, the merciless arbiter of all things, will at some period disclose even to the English themselves what everybody else has long known, but what they themselves are too dead to music even to see—let alone to acknowledge—the fact that they are unmusical.

Some voices in the press, however, are already softly muttering the truth, and the dawning of it may, after all, not be so far off when the following comment of the London Telegraph on the small attendance at the first production in England of Wagner's symphony is taken into consideration. Our transatlantic contemporary says:

We have already remarked upon the small attendance of amateurs when Wagner's symphony was performed under Mr. Henschel, but the fact remains to be stated that fewer tickets were sold on that occasion than for any concert of the series, either this season or last. How are we to explain a phenomenon so unexpected and surprising? Is Wagnerism a conviction among us or only a fashion limited in its exercise? Or is it so much an abstract intellectual creed that personal regard for, and interest in, the founder has no place? One might have assumed the existence of some

sort of sympathy with the man, or, at any rate, a decent curiosity, but neither seems to have any being, and the result of a spirited attempt to gratify both is disappointment and loss. After this Mr. Henschel will, of course, feel mightily encouraged to go on bringing out novelties. He may pipe with them, but it seems that the British public will not dance.

POSTHUMOUS COMPOSITIONS.

FOR some time past there have been paragraphs going the rounds of musical papers to the effect that an early concerto of Liszt's, hitherto unpublished, had come to light among his effects and that Bernhard Stavenhagen, one of his favorite pupils, was preparing it for public performance. This work is in E minor and is aptly named "Malediction," for this resurrection of posthumous compositions is a malediction, and with the exception of the cases of Bach and Schubert has proved a very ungrateful task.

Now, to cap the climax, a still earlier concerto of Liszt in F major has been exhumed, and the question arises, where is this thing going to end? We all know how unwise, to say the least, it was to unearth many of Schumann's and Mendelssohn's works after their death. What unimportant and even poor stuff was brought to light! But how much worse is it likely to be in Liszt's case, particularly as we are told these two concertos belong to his early or virtuoso period? A long-suffering public blanches at the prospect of two companion pieces to the bundle of dreary inanities known as his E flat and A major concertos. There ought to be a society for the prevention of cruelty to artists and the publication of posthumous productions should be sternly prohibited. The versatile Hungarian was only too prolific during his lifetime, and one shudders at the bare possibility of a string of posthumous publications à la Hugh Conway. May Heaven grant this will not be an analogous case!

.... Carl Goldmark has finished a new symphony, which will be played for the first time in Dresden this winter.

.... It is rare that musical news of any importance comes from the French provinces, but fresh examples are now and then recorded of the attempt at decentralization of which so much has been heard for the last few years. Saint-Saëns has himself conducted a successful revival of his vigorous opera "Etienne Marcel" in Lille, and Charles Lefebvre's "Zaire," which is founded on Voltaire's drama by Paul Collin, has been put into rehearsal at the same theatre. Lefebvre won the Prix de Rome in 1870, but he has not been successful in establishing himself on the stage in Paris, although his operas are said to be deserving of notice. "Le Florentin," an opera by another of the deserving minor French composers, Charles Lenepveu, will be produced in Rennes this month.

.... The death in Vienna is announced of Miska Hauser, the celebrated violinist. Hauser was born in Pressburg, Hungary, in 1822, and gave his first concert at the age of twelve years. He came to this country in 1851, and gave concerts jointly with Parodi, the great prima donna. Hauser next made a voyage around the world, giving concerts in the principal cities in Cuba, Brazil, Chili, Peru, California, the Sandwich Islands, Australia, India and Turkey. He passed the later years of his life quietly, only emerging from the domestic circle to lead the aid of his talents in the cause of charity. His best-known musical compositions are "The Bird on the Tree," "Siciliano," "Songs Without Words" and his suite of Hungarian dances and rhapsodies.

.... Wagner's recently discovered symphony has been played with great success in several foreign cities. It has been asserted that the last movement shows a falling off in interest. According to the testimony of the critic of the Allgemeine Musik Zeitung this is not the case, although the finale is conspicuous for humorous qualities, and is lighter in character than the first allegro. The same critic gives it as his opinion that no symphony of so great weight had ever before been produced by a nineteen-year-old musician, and the fact is recalled that Mr. Laube, of Leipzig, when he heard the work at the Gewandhaus concert in 1832, prophesied that the young and obscure composer would make his mark in the world. The symphony has been played also at Dresden and Cologne.

.... The failure of the Scottish branch of the Celtic people to furnish musicians has often been a cause of wonder, having regard to the highly developed musical sensibilities and instincts of the race. No doubt the absence of educational opportunities, for which the thoroughness of the Lowland Scottish revolt against the Romish ritual and all the sensuous arts accounts, has had much to do with the backward development of musical culture in Scotland. There seems to be some promise of a fresh recruit to the thin ranks of Scoto-Celtic composers in the person of Mr. Hamish MacCunn, whose new concert overture, "The Land of the Mountain and the Flood," was produced at a recent London Crystal Palace concert with decided success. Mr. MacCunn is setting Thomas Campbell's ballad of "Lord Ullin's Daughter" for chorus and orchestra, and the work will be brought out at one of the Crystal Palace concerts early next spring. Mr. Hamish MacCunn is a pupil of the Royal College of Music, and his progress there was most promising and remarkable. Mr. August Manns has done a good thing in giving him a chance to gain public encouragement as a composer of works with some breadth and elevation of ideal.

Adolf Henselt.

BY CARL V. LACHMUND.

HOW much there is in a name, or rather in the associate thoughts and feelings as suggested to us by prominent names in the world of art! The appearance of a name may cause us to unconsciously assume a serious mood, and, again, the mention of another will give us pleasant and cheerful thoughts and brighten our hearts. Such a name is that of Henselt. Does it not bring with it a feeling of serene pleasure, for with its mention the delightful sensations we have so frequently experienced in hearing his "Si oiseau j'étais" or his piano concerto are re-echoed in our hearts; or some may remember his *Wieniedel* with particular favor, while others have a preference for the "Spring Song" or the "Poème d'Amour."

Free from anything that might be called commonplace or trivial, his compositions abound in natural melody, with harmony ever pleasant and free from affectation. For this reason he has sometimes been termed the "German Chopin." Now that Liszt is gone, Henselt is the only one left of the great pianists and piano composers of the first half of the century. Chopin, Liszt, Henselt and Thalberg, these are the names which spread a bright lustre through the art world forty or fifty years ago. What mighty work these men have done for the advancement of pianism!

Like his intimate friend and admirer, Liszt, Henselt was the recipient of many high honors. He was knighted, and now is Music Director-General of Russia, with the title "excellency." Although he is now seventy-three years of age, he works with great regularity and personally attends to his extensive correspondence. His artistic modesty will be admired in a sentence from a recent letter, in which he says: "I am too old to write original compositions, and it is not my way to compose merely for a pleasant pastime. I think beyond that and thank the Lord that he has given me a strict and correct judgment in regard to my abilities. I can now only file, but this better than forty years ago." By "filing" he refers to revising and editing for instructive purposes.

His piano concerto, in many respects the most difficult one that has been written, is a favorite with many pianists. Joseffy has played the work with excellent effect in this country and Liszt was always ready with it when an opportunity was presented to hear it. The twelve études caractéristique and twelve études de salon are also well known to earnest piano students, inasmuch as they are very beneficial in developing the peculiar expansion in technic quite characteristic of Henselt's music. They are also pleasing concert pieces of musical value. Of his other works (over fifty opus) pianists and teachers would find the following of interest:

Original compositions: "La Fontaine," "Schmerz im Glück," two nocturnes; Romance, op. 10; "Das ferne Land," melody, op. 26; Nocturne, op. 32; "Chant sans paroles," op. 33; "La Sérénade," op. 40; "Rhapsodie," op. 4; Premier Impromptu, op. 7; scherzo, op. 9; "La Gondola" (étude), op. 13; Ballade, op. 31; "Illusion Perdue" (impromptu), op. 34; mazurka and polka, op. 13; petite valse, op. 28; "L'Aurore-Boréale" (grand valse), op. 30; "Marche du Couronnement," op. 35; Valse Mélancolique, op. 36; "Souvenir de Varsovie" (valse), op. 51.

Arrangements and transcriptions: "Air russe de Noroff," "Romance Russe de S. Taneeff," "Romance de R. Thal," "Romance de Dargomijsky," "Air Bohémien," "Duo pour le Chant," op. 50; "Die Nacht im Walde," "Rakoczy Marsch," Variations de Concert sur l'op. "L'Elisir d'Amore," "Mi manca la Voce" (Moise), the overtures "Coriolan," "Egmont," "Euryanthe," "Freischütz" and "Oberon."

Not the least in importance are Henselt's "Interpretations." As a revisor and instructor he occupies the very highest rank, and his many editions of favorite works are entirely in use in Russia and largely so in Germany. These interpretations were originally made for the use of pupils of the imperial educational establishments "Des Demoiselles Nobles en Russie." They comprise a long list of both classic and modern salon pieces from the works of Weber, Schumann, Raff, Mendelssohn, Liszt, Chopin, Mozart, Heller, Kuhe, Lysberg, Wollenhaupt and others. Also he has an effective arrangement for two pianos, four hands, of Onslow's F minor Sonata.

Liszt referred to Henselt's compositions as "noblest artist-jewels," and wrote: "With his 'Interpretations' he has succeeded splendidly in enriching the public and the pianists, as well as the compositions."

In regard to fingering Henselt is particularly careful, and his peculiarity in dividing intricate runs, so that the hands play them alternately, is quite distinct from other editions. In his editions of some of the older piano works he has taken some liberties, and his ideas on this matter will be of interest. Pianism has greatly advanced the past fifty years. The piano has gained in compass and volume of tone, and the manner of playing the instrument and consequently of writing for it have changed. The bass seems more separated from the accompaniment than formerly; the latter has become richer, while the melody is by various means brought to greater prominence. These fuller effects were in part made possible by the constantly increasing technique. The great tone-poets, not having these means at hand, could not write accordingly, and further, by reason of the great number of their works, they had neither time nor inclination to retouch such parts as had been carelessly written.

Such argument will not be misunderstood to the effect that

Henselt is guilty of attempting to improve the old masters, but thoughtful musicians will appreciate such slight changes in form and matter, when made to assist us to a higher appreciation of the original idea which the composer desired to express.

Henselt is now engaged with a new work intended for advanced students and also to furnish interesting material to the finished pianist. He has not limited it to any number of pieces, but will continually add to the same. In the preface to the first book, which is to appear in a few weeks, he notes the following five points to be favored in the work: First, elementary exercises to form the essential foundation for the piano technic; second, to stimulate emulation and rivalry of both hands; third, to present reductions in regard to the melodic and harmonic relations and offer encouragement in regard to the application of intelligent fingering; fourth, referring to rhythmic modifications, and fifth, proposing variations for the interpretation of certain well-known passages. From this it will be seen that such a work must offer exceedingly valuable material to piano instructors, the majority of whom still seem to grope about at random rather than be guided by the experience of our most famous pedagogues. While the names of Scharwenka, Moszkowski and Franz Kulak deserve to lead the list of the greatest teachers living, these are of the younger generation and have not yet possessed themselves of the restfulness and experience that naturally result from many years of labor in the particular vocation, qualities so conspicuously noticeable in Henselt.

At the lesson-soirées at Liszt's home in Weimar interesting observations and comparisons could be made, as young pianists from various schools and eminent teachers gathered there every summer to profit in interpretation from the great master's remarks, or rather revelations. There you could hear during the same afternoon a conscientiously classic but dry student from the Berlin Royal High School the musicianly pianist from the Leipzig Conservatory, who lacked the broadness of thought and *finesse* of technic necessary to keep pace with the modern advance in piano playing, or, perhaps, a finger contortionist fresh from the Lebert and Stark factory at Stuttgart, who seemed to think more of observing an exaggerated correctness of the position of his hands, and whose attention was so occupied in nervously observing the phrasing signs that he could not enter into the musical meaning of his selection. To all of these Liszt's hints would be of immeasurable consequence, for, in his inimitable way, he would always point to the ideal. Here it was where the writer had occasion to judge Henselt's results, in the playing of a young Russian pianist, Miss Ransuchewitsch, of St. Petersburg. Her style was marked by clearness and broadness of technic as well as a thorough devotion to the composer's intentions. She at once won the favor of Liszt, and later made a very successful début at Vienna.

Now we appreciate Henselt only as a composer, since he has not played in public for many years; but in his time his name as a pianist ranked among the very first. May the originality of his style be effectively perpetuated through the medium of the piano which he has left for the benefit of other generations.

HOME NEWS.

—Josef Hofmann will be heard again at the Metropolitan Opera-House to-morrow evening.

—Anton Seidl's first symphony concert will be given on January 21, when Wagner's C major symphony will be performed for the first time in this country.

—The Des Moines Philharmonic Society, under the direction of M. L. Bartlett, produced Haydn's "Creation" recently, with excellent results.

—The Gounod Choral Society, under the direction of W. E. Mulligan, an organizer who is noted for good work, will give its first concert of the present season at Chickering Hall to-night.

—Route of the Mendelssohn Quintet Club: Martinsburg, W. Va., to-day; 22d, 23d and 24th, Baltimore (three concerts); 27th, Petersburg, Va.; 28th, Norfolk, Va.; 29th, Lynchburg, Va.

—Teresa Carreno was billed to play six nights at Central Music Hall, Chicago, last week, but on account of some defective arrangements on the part of the manager only one concert was given.

—Mr. N. Coe Stewart is the delegate appointed by President Leckner, of the M. T. N. A., to attend the meeting of the Royal Canadian Society of Musicians at London, Ont., December 27, 28 and 29.

—Miss Neally Stevens gave two piano recitals last week, one at Akron, Ohio, to an audience of 600, and one at Canton to an audience of 700. Both were successful, and the lady has been engaged to play in both places next season.

—Mr. D'Oyly Carte, who has the sole right of performing all of Gilbert and Sullivan's operas, has appointed Mr. Frank G. Howe, of the Anglo-Canadian Music Publishers' Association, Toronto, to be sole licensing agent for Canada.

—Rudolph Aronson, manager of the Casino, sailed for Europe in the steamship Normandie on Saturday on a mission of exploration among the theatres and composers. He hopes to return with a trunkful of new operas which will rival "Erminie" as Casino successes. Meantime during his absence Edward Aronson, business manager of the Casino, will have the house under his sole charge.

—Mr. Emile Colletti, one of New York's best baritones and singers, was married last Wednesday to Miss Emilie Palmire Estephe. The young couple have THE MUSICAL COURIER's heartiest congratulations.

—We do not take much stock in the report telegraphed from Niagara Falls by the Associated Press on last Sunday to the effect that Miss Mary Greenwood, of the Greenwood-Davis-Max-Strakosch-English-American Opera Company, had been saved by Mr. Tagliapietra just as she was about to wet her feet in the Niagara River, which introductory incident would possibly have resulted in her disappearance a few minutes later in the raging flood of Buffalo's future water-power.

—Next Saturday afternoon's Young People's matinee at Steinway Hall brings a most interesting program in Thomas' best style. American composers are recognized in it to the extent of the production of a new popular suite by John Charles Rietzel and the Vorspiel to Frederic Grant Gleason's opera, "Otho Visconti." Other interesting novelties on the program are an overture by Graedener and a fantasia on a Cossack dance by Dargomysky. Mr. Joseph Schreurs will perform a concerto for clarinet by Carl Baermann.

—The Rochester Union and Advertiser, of last Thursday, says:

The second of Edgar H. Sherwood's piano student recitals of the season was given yesterday afternoon in his studio on Andrews-st. Miss Minnie Maud Murdock, one of the most talented of Mr. Sherwood's pupils, was the pianist. Selections from Beethoven, Mendelssohn, Bach, Schumann, Chopin, Raff and Gottschalk were played in a manner that called out the hearty applause of the select audience assembled in the studio. Miss Murdock is certainly a gifted player. Her selections showed that she possesses rare technical skill and power of expression, and Mr. Sherwood has every reason to feel proud of his pupil's success. Miss Murdock was assisted by Miss Frances E. Rogers, vocalist; Herman Dosenbach, violinist; Henry W. Waller, accompanist.

—The Brooklyn Philharmonic Society commemorated the anniversary of Beethoven's birth (December 16) by the performance at their second public rehearsal and concert of the thirtieth season on last Friday afternoon and Saturday evening of a program made up exclusively of the works of the great Bonn master. It seems a proceeding of somewhat questionable taste to place the three "Leonore" overtures on a program in immediate succession; such, however, was Mr. Thomas' opening. They were followed by the E flat piano concerto, which Miss Adele Aus der Ohe played in superb style, and the concert closed with a magnificent performance of the A major symphony.

—At the Metropolitan Opera-House the week of opera in German, from last Wednesday to this, brought nothing but repetitions, which, however, drew large audiences. On Wednesday night "La Juive" was rather poorly performed, while the production of "Siegfried" on Friday night was excellent. At the Saturday matinee "La Juive" was given again, and this time in better shape than on Wednesday. On Monday night of this week "Der Trompeter von Säckingen" was repeated. To-night "Tannhäuser" will be given, and on Friday night Weber's "Euryanthe," which has not been heard here for many years, will have its first production at the Metropolitan Opera-House. At the Saturday matinee "Der Trompeter von Säckingen" will again be brought forward.

—Mr. Floersheim has received a number of flattering letters and several newspaper notices praising his latest three piano compositions just published by Messrs. Edw. Schuberth & Co. Regarding these pieces the *Etude* of this month says:

Mr. Otto Floersheim, a very talented and original composer, has just published three new piano pieces which are in every way worthy of his reputation. A "Scherzo," better adapted to orchestra than piano, shows considerable ability and contains two beautiful trios. The whole piece is worked out in that musicianly style which characterizes all of this composer's work. A "Moment Musical" is a really lovely piece of music, technically within the reach of amateurs, but which must nevertheless be heard from an artist to appreciate its manifold points. Rather Henseltish in construction, the theme is original and warm in conception, and it promises to rival the composer's well-known "Lullaby" in popularity. A clever "Valse Gracieuse" completes the trio of pieces.

—Only four numbers were on the program of last Thursday afternoon's fourth Thomas' Symphony public rehearsal, but they were all interesting and it was well worth facing the disagreeable day to hear the Raff "Im Walde" symphony alone. The concert opened with the seldom-played overture, "Bride of Messina," of Schumann, a beautiful but somewhat gloomy composition in the true Schumann vein. The Volkmann serenade in F is well known to concert-goers and is always pleasing on account of its simple construction and flow of melody. Miss Adele Aus der Ohe was the soloist and gave a finished and fluent performance of Liszt's A major concerto. It goes without saying that the Raff "Im Walde" symphony was magnificently played. The same program was repeated at the concert proper last night.

—The London *Musical World* says of Stanford's music to "Edipus Tyrannus," recently produced at Cambridge University, England: "It contains so much admirable work that it is impossible to avoid a feeling of regret at the scant prospects of a repetition elsewhere—at any rate in its entirety, and with the appropriate surroundings indispensable to its proper effect." Professor Paine's music to "Edipus Tyrannus," written and performed under similar conditions, has been the salvation of many an American concert-program the past six years. Mr. Stanford's will, we fancy, be found in similar channels in his own country, and we hope among us; though the singing societies of England are more generally organized for the production of glees or oratorios, the middle ground, cultivated so profusely in this country, not being fostered.—*Boston Traveller*.

PERSONALS.

MR. WOLFRAM RESIGNS.—Mr. Johannes Wolfram, of Canton, Ohio, the chairman of the M. T. N. A. committee on the revision of the constitution, has resigned his position. If the Chicago imbroglio of the Music Teachers' National Association does not end other leading members of the association will cease taking an active interest in its welfare.

THE BOSTON IDEALS AT DULUTH.—Duluth is growing at a tremendous rate and recently had the Boston Ideals there. The *Tribune* of that city gives good critical work to the performances of the company. Zelle de Lussan comes in for a lion's, or rather lioness', share of praise, and Miss Helen Campbell is called "charming," &c.

EXIT MISS TUA.—Miss Teresina Tua, the young violinist, whose chances for success were killed in advance in this country through the stupid exaggerations of her amateur manager's advertisements, left these shores early on Saturday morning by the steamer *Normandie*. We hope she will now devote some years to earnest and severe study and may then return for a more successful season.

GOUNOD.—Charles Gounod is busy with the composition of a hymn upon a poem entitled "Notre Dame de France," by Georges Boyer. The illustrious author of "Faust" has chosen for his new work the somewhat fantastical title of "The Mar-seillaise of the Holy Virgin."

ROZE.—Marie Roze a fortnight ago made her farewell appearance as *Carmen* in Edinburgh prior to her tour around the world. The house, which was crowded in every part, included over 1,000 University students in the gallery, who, at the end of the fourth act, lowered a large wreath from the gallery amidst great enthusiasm. At the conclusion of the performance Mrs. Roze was followed to her hotel by a large crowd, which would not disperse until she had not only made a speech, but sung a song from the balcony.

HOME RULE.—We learn from Paris of a curious incident which happened at the Cirque d'Été during the *Lamoureux* concert on Sunday afternoon two weeks ago. The rhapsody "Irlande," by Miss Augusta Holmes, a lady of Irish extraction living in Paris, was being performed, and the national tunes introduced delighted a part of the audience. Other persons, however, who scented Home Rule tendencies, demonstrated their political opinions by loud and numerous cries of "A bas Parnell."

MACFARREN.—An influential and representative committee of musicians has been formed at London, in order to found a scholarship at the Royal Academy of Music in memory of the late Sir G. A. Macfarren, who was principal of that institution from 1875 until his death.

D'ALBERT.—Mr. Eugene d'Albert has been appointed court pianist to the Duke of Meiningen.

VAN ZANDT.—Negotiations looking toward Miss Marie Van Zandt's reappearance in Paris in an opera to be written expressly for her—book by Sardon, score by Massenet—are in progress. She denies being engaged to a Russian nobleman.

RECENT DEATHS.—Anton Apt died at Prague on October 27. He was the founder of the Cecilia Society of that town, and a zealous promoter of Wagnerian art in the Bohemian capital, to the musical conservatorium of which he has bequeathed his not inconsiderable fortune. Apt was a personal friend of the late poet-composer, whom he frequently visited when living in exile at Zurich.

The death is also announced, at Rieti (Italy), of Matteo Salvi, a meritorious composer both for the church and for the stage, one of the first pupils of Verdi, and for some years past the director of the Liceo Musicale, of Bergamo, near which town he was born in 1816.

ALTA PEASE NOW MRS. CROUSE.—Miss Alta Pease, the contralto, was recently married at the New Old South Church, Boston, to Mr. Charles Edward Crouse, a wealthy society man of Syracuse.

MR. NUÑEZ GOES TO LOUISVILLE.—Gonzalo Nuñez, the pianist, has accepted the position of piano instructor-in-chief at the new Kentucky College of Music and Art, which will be opened in January, in Louisville.

FINCK.—The National Conservatory of Music has invited Mr. Henry T. Finck to deliver a course of four lectures at Chickering Hall on January 7, February 23, March 15 and April 14. The first lecture will be on "How Composers Work," the second on "Chopin, the Greatest Genius of the Pianoforte," the third on "Italian and German Vocal Styles," the fourth on "Music and Morals." This is an interesting scheme, and if Mr. Finck makes his lectures as entertaining as his book on "Romantic Love and Personal Beauty," he will no doubt have large audiences. His book, by the way, contains many incidental remarks on music and its relations to love, for it is well known that all the great composers were ardent admirers of the fair sex. Mr. Finck's book was published on August 4, and is already in its fourth edition, the average daily sale having been fifty copies, without counting the London edition. Few musical critics, perhaps, would scorn an extra daily income of \$10 a day.

JENNY LIND.—The well-known Parisian musical critic and biographer, Mr. Arthur Pougin, has published an open letter in which it is proved to demonstration that the hint given in the dictionaries and plentifully enlarged upon by Jenny Lind's

biographers, that the famous singer when young was refused an engagement at the Paris Opéra, is an absolute fiction. It has further been said that although Meyerbeer strongly urged her claims upon the manager, Léon Pillet, that gentleman declined to engage her owing to the rivalry of Mrs. Stoltz, and that Jenny Lind in revenge always afterward declined to sing in Paris. Now it so happens that Mr. Pillet, in his "Académie Royale de Musique, 1840-6," gave the true account of the incident, a narrative which Meyerbeer said was true and Jenny Lind never contradicted. Meyerbeer was not searching for a soprano for "Le Prophète," but for a tenor. Just before his departure he asked permission to hear on the stage some time in the course of the afternoon a young lady who had been recommended to him. "She is not for you," said Meyerbeer. "She has a voice which might be called pretty, but it is too weak for the Grand Opéra; but I wish to see if I can turn her to any account in Berlin." Pillet told Meyerbeer to do as he liked, and to use the opera accompanist, Mr. Benoist, if he wanted him. Pillet was on the stage, but just as Jenny Lind was about to sing he was called away on business, excused himself to Meyerbeer and the lady and never heard a single note. Next day Meyerbeer told him that she was not without talent, but that she had still a good deal to learn.

After Jenny Lind became famous Pillet thought it advisable to disguise her terms, but Meyerbeer absolutely refused to undertake the commission. Pillet himself intended to ask, but in the meantime Wartel, then director of the Paris Italian Opera, communicated to him a letter which he had just received from Jenny Lind and which settled the matter. In this epistle, dated Berlin, December 9, 1845, Jenny Lind states that she had delayed replying because she wanted time for reflection. She continues (and the letter is of the highest interest if only because it shows that long before her début in London Jenny Lind had quite resolved to quit the stage): "I have decided, sir, to stay in Germany for the little time that I shall remain on the boards. Besides, the more I think of it the more I am persuaded that I am not for Paris, and Paris is not for me. I quit the theatre in one year from this time, and until then I am so occupied in Germany that I can accept no engagement either in Paris or London. Permit me, however, to express to you my thanks, in that you have deemed me worthy to appear before the first public in the world." Mr. Pougin therefore argues that Jenny Lind in deciding not to sing in Paris was actuated by no animosity, but by simple anxiety lest she should have made a failure, and thereby imperiled her reputation.

Boston Symphony Orchestra.

THE Boston Symphony Orchestra, under the excellent conductorship of Mr. Wilhelm Gericke, gave the first of four concerts with which New York is to be favored by them at Steinway Hall on last Wednesday night. There could be no better evidence of how much this organization is liked and appreciated here than is to be found in the fact that, despite the more than prolific number of concerts with which New York is blessed (?) this season, a large and select audience (somewhat New Englandish in composition) was present, and received Mr. Gericke with an enthusiasm which did not decrease in fervor or genuineness throughout the evening.

The program was not a startling one in any sense of the word, but it was a good concert program, as concert programs go, and we do not see why Boston critics constantly bicker about such, of which the one under notice is a fair example. It contained nothing new, however, and most of its numbers were noticed in Mr. W. Waugh Lauder's interesting Boston letter in *THE MUSICAL COURIER* of last week, when he said:

The Symphony concert began with Weber's immortal "Freischütz" overture, which work in reality rejuvenated the overture form by infusing new blood into it and heralded the approach of that giant of the music-drama, Richard Wagner. This overture is an epitome of the whole opera—in fact we may safely say that as Wagner got his ideas concerning the fusing in unity of poetry, action and music from Gluck, so did he get his first inkling of the "leading motive system" from Weber, whose works he adored. Gericke scored his first triumph over Boston's critics and the public in this overture, and to-night the conception of it was certainly a deep one.

The horn passages were magnificently given and the work created a furor of applause. Schubert's "Funeral March," for piano, op. 55, presumably written on the death of Alexander of Russia, 1825, has been published, together with a "Heroic March," as op. 66. Liszt's arrangement of the former is effective, but it falls flat after the "Erica" of last week. It was once before played in Symphony concerts here, October 31, 1885. I might further add that Schubert's seems to me to be the courtier-like sorrow of etiquette, measured to order and slightly insincere. Miss Gertrude Edmonds sang in a dignified and statuesque manner a scene from Bruch's "Achilleus." The composition impresses one as being without a sound musical form, and in this detached form did not prove especially interesting. Miss Edmonds likewise sang "The Old Song," by Grieg, with considerable pathos, and Schubert's "The Young Nun," with more dramatic coloring than her manner would have led one to expect of her.

These same numbers appeared on the New York program, and we must confess that the performance of the "Freischütz" overture was the best we ever heard of that ever-fresh work. The composition of the orchestra, the strings of which were always beyond criticism, now that the woodwind has been weeded out and excellent new material in the shape of a fine first flute and oboe has been added to it, is certainly most satisfactory, and the first horn also showed to great advantage. Why Liszt's study in orchestration of one of the poorest of the many beautiful Schubert marches in existence should have been chosen for performance we do not wholly understand.

Miss Edmonds' voice is beautiful and sonorous in the lower register, and she vocalizes well, but her middle and upper registers are colorless and the lady is somewhat lacking in musical

expression and dramatic feeling. We heard the same Bruch number sung in Bonn in the summer of 1885, at the first production of "Achilleus," by Mrs. Amalia Joachim, when it created a decidedly more favorable impression than was the case here last Wednesday and evidently also in Boston, to judge from Mr. Lauder's report.

Mr. Gericke's strings gained a glorious victory with the brilliant performance of Bachrich's clever arrangement for string orchestra of three movements: Prelude in E, adagio in C and gavotte in E, from Bach's noble violin sonatas. So great was the enthusiasm evoked that Mr. Gericke had to yield to the demand for more and repeated the gavotte.

The concert closed with a dignified and well-worked out performance of Beethoven's second symphony, of which the allegro con brio of the first movement, however, was taken at somewhat too slow a tempo. Mr. Gericke's readings of the classics, however, are always scholarly, and his conception is as noble and free from extravagance as his style of conducting is simple, unaffected, modest and yet effective.

Symphony Society Concert.

THE Symphony Society, under Walter Damrosch's direction, gave their third public rehearsal and concert at the Metropolitan Opera-House last Friday afternoon and Saturday evening, both being well attended. The program consisted of two symphonies, a string trio and a long piano concerto, altogether a somewhat heavy, if not even tiresome, diet for an average audience.

The first of the symphonies was Brahms' third one in F major, a work which outside of the Schumannesque main theme of the first movement and the charming but melancholy scherzo (what a *contradictio in adjectis*!) has but little of interest except its clever technical treatment. That alone, however, is hardly a sufficient excuse for the existence of a symphony. The work was played with carelessness and coarseness, and it therefore did not even produce as much effect as under more favorable circumstances might have been gotten out of it. The Beethoven C major symphony No. 1 fared hardly any better, although the first movement went rather well, perhaps from sheer force of habit on the part of the musicians, who played it despite the conductor. The last two movements were hurried through in an absolutely unpardonable manner, and the experiment in conducting made in the beginning of the finale, which was played by the two first violins alone, was scarcely something that Bülow could have taught Mr. Damrosch last summer.

The novelty of the concert was a string trio in C major for two violins and viola, by Anton Dvorak, which on this occasion was played by all the violins and violas of the orchestra. Although not adapted to such a purpose or to be heard in a great hall, as it is simply a very beautiful and characteristic piece of chamber music, it sounded well and elicited some deserved applause, as it was well played, and with better ensemble than was apparent in either of the two symphonies. The slow movement in E major is perfectly charming, the scherzo in A minor exquisite and the *tema con variazioni* in C minor original and interesting.

Mrs. Fannie Bloomfield was the soloist and the excellent interpreter of Henselt's difficult F minor piano concerto, the principal work of the composer whose picture and biography appear in this week's issue of *THE MUSICAL COURIER*. While somewhat nervous throughout the first movement Mrs. Bloomfield played the slow movement with artistic expression, and in the last movement displayed a fire, brilliancy, technic and tone power that were perfectly startling and took the whole audience by storm. A triple enthusiastic recall rewarded the fair performer, who, however, commendably refrained from availing herself of this opportunity for an encore.

The Hofmann Concerts.

LITTLE Josef Hofmann, at the Tuesday evening concert of last week, gave further evidences of his astounding gifts. His performance of the D minor concerto of Mozart differed nowise from his former playing of it, except that the boy was a trifle less attentive than usual. But in the duo for two pianos by Kalkbrenner, a composition of the most antiquated sort, the youthful prodigy warmed to his work, and in delicacy and fire was remarkable, while his prompt responses to the other piano played by his father showed the thorough musician. In the Chopin nocturne in E major, op. 62, No. 2, a composition seldom played, Josef displayed the most marvelous powers of expression. He caught the true Chopin spirit from the outset, and his touch was both velvety and clinging. In response to an encore after a brilliant performance of the familiar D flat waltz of Chopin, the little fellow actually played the composition through in double notes à la Joseffy, and at a breakneck speed that was extraordinary. Johannes Elmlad, the basso of the Metropolitan Opera-House, gave Josef a theme in the form of one of the well-known Swedish folksong melodies, which the boy handled charmingly and to the great delight of the large audience.

The Thursday afternoon concert was made unusually interesting by the many novelties introduced on the program. For the first time Josef Hofmann played the Weber concertstück in F minor, a work sufficiently familiar to the average audience for them to recognize the musical excellences in his performance of it. His technic, which seems to improve on every hearing, met the trying octave passages in the finale nobly, and the interpretation would have been a remarkable one even from a mature artist. The Chopin-Liszt "Chant Polonais" was given with the

utmost refinement and delicacy, which spoke volumes for his future as a Chopin player. But what shall be said of the ability of a lad who plays from memory two such difficult pieces as the Schumann transcription of a violin etude of Paganini and the Rubinstein toccata? It is simply enormous and one can only say that such a technic is born, not made. The improvisation on a pretty waltz theme furnished by Mrs. Minnie Richards further established his claim to genuine musical ability. The concert closed with a brilliant performance of Mendelssohn's capriccio for piano and orchestra.

FOREIGN NOTES.

....Mozart's "Don Juan" was recently performed for the five hundredth time at the Berlin Royal Opera-House.

....Mierzwinski, the tenor, has been engaged to sing at Kroll's Opera-House in Berlin during May and June next.

....Theobald Rehbaum's new opera, "Turandot," is shortly to be brought out at the Berlin Royal Opera-House.

....A new opera, entitled "Loreley," by the Danish composer Johann Bartholdy, was recently performed at Copenhagen, and achieved a complete success.

....The Grand Theatre at Geneva will shortly produce an opera entitled "Renaud," by Gilbert des Roches, which is the pseudonym for the Baroness Legoux.

....The Queen of Spain is taking singing lessons from Mr. Napoleon Verger, the baritone, who formed such a delightful member of one of Nilsson's former concert troupes.

....Mr. Michael Banner, the violinist, gave a concert at Breslau on November 29 and must have created a quite a sensation, judging from the criticisms in the local papers of that city.

....Lamperti, the new manager of the Scala in Milan, intends cutting down expenses. He has reduced the orchestra to its authorized minimum, namely, ninety musicians, and the chorus to eighty.

....Breitkopf & Härtel, in Leipzig, have just published Wagner's dramatic sketch, "Jesus of Nazareth." The same house sends to THE MUSICAL COURIER a biography of Frederick Lux, the composer, written by Dr. August Reissmann.

....The Dal Verme Theatre, of Milan, announces a brilliant season of opera next carnival. Two new operas by Neapolitan composers will be brought out there, viz.: "Le Trappole d'Amore" by the Maestro Oronzio Scarano, and "Il Testamento dello Zio" by the Maestro Galapi.

....Victor Wilder has just added "Siegfried" to the number of his admirable versions of the books of Wagner's music-dramas in the French language. The pianoforte score of this part of the tetralogy, with Mr. Wilder's translation, is about to be published at Brussels by Schott Frères.

....Patti sang at the Paris Opéra Comique on Friday, December 9, in aid of the French Hospital Fund in London. She gave four pieces, and the rest of the program included a chorus from "Mireille," one from "Psyche," one act by the Comédie Française and orchestral and vocal numbers.

....M. Covin, the organist of the Church of St. Honore, Eylau, Paris, while playing the dead march from "Saul" at the funeral of M. Revillon, a fur merchant, suddenly stiffened, and fell back out of his chair. His wife cried for aid. Her husband had been seized with total paralysis, and died while being carried out of the church.

....They have original ideas of music at Bolton, England. On Saturday the mayor and corporation went in procession to the parish church, and the Bolton Evening News says: "En route the selection was a quick step from 'Stabat Mater,' introducing Haydn's 'God Preserve the Emperor.'" That music ought to be published.—*London Figaro*.

....A London paper states that in one of the Henschel concerts before Christmas the "Charfreitags Zauber," from "Parsifal," will be given, the parts of *Parsifal* and *Gurnemans* being assigned to Mr. Oscar Niemann and Mr. Henschel. Mr. Niemann is the son of the great German tenor Niemann, and will make his first appearance before a London audience.

....Operettas of a different complexion are as much the rage in Italy as they are among us; and the *Trovatore* of Milan exclaims at the *operetta morbus* which has left its pustules all over the peninsula, there being no less than three companies of operetta disputing the favor of the public in the single city of Palermo. If we did not live in a glass house—or we shall say, to keep up the simile, in a glass hospital—we might throw stones at the Italians.

....In consequence of the great success which attended the Mozart Festival held at Salzburg this year, the directors of the Mozarteum have decided to hold a similar festive gathering in the master's birthplace in August next. Hans Richter, as conductor, and many leading artists have again signified their intention to co-operate on that occasion. A portrait of Mozart when fourteen years of age, by the painter Leopold Bode, has recently been added, by bequest, to the treasures of the Mozarteum.

....At a recent meeting of the Board of Guardians in Nottingham, England, those authorities found themselves charged with being the most extravagant body that ever existed in that town. They appear to have immediately given proof of their reckless method of expenditure, for the religious services

committee recommended that an organist be appointed for the Sunday services at the workhouse at a remuneration of £5 per annum. The report was adopted, and it was resolved to make the appointment that day fortnight.

....The Viennese Gesellschaft der Musikfreunde has appointed Mr. Eusebius Mandyczewski to the post of librarian in the room of the late C. F. Pohl, the Haydn biographer. Mr. Mandyczewski is the editor of the standard edition of the works of Franz Schubert now in progress (published by Breitkopf & Härtel, of Leipzig), and has moreover undertaken the completion, at the express wish of Mr. Pohl, of the final volume of the latter's Haydn biography, the material whereof had been already fully prepared by its industrious author.

Under the ironical heading of "Munificent," the *Wiener Fremdenblatt* announces the fact of the Court of Common Council, of Vienna, having just granted a monthly allowance of five florins (eight shillings) to Josefa Lange, a grandniece of Mozart, living in needy circumstances in the Austrian capital.

The Paris Municipality have again, as in previous years, offered a prize of 10,000 fra. for the best choral and orchestral work, which is to be eventually performed in, and at the expense of, that town. Paris, in this matter, is setting an example which might be imitated with advantage to the art by other capitals than the one of France.

Marco Duschnitz.

DEATH on last Sunday morning removed from the midst of us a well-known and respected musician, who had spent the last twenty-nine years in our city educating many singers and exerting a strong individuality in the direction of Italian *bel canto*. We refer to Marco Duschnitz, who died of consumption at St. Vincent's Hospital, aged about sixty.

Duschnitz was a Hungarian Jew, and early in life studied music in Italy, where he became a singer in the Italian opera. Subsequently he also sang in German opera in Austria, Germany, Russia and the Netherlands, and continued in Italian opera. It is said of him that he was at one time a most remarkable *Rigoletto*.

On his arrival in this country he joined Carl Anschütz in German opera, but during the past twenty-five years he has devoted all of his time to teaching. He was a man of culture and a man of the world, and his views on the subject of vocal method and Italian opera were always worthy of attention and in fact reflection. He had no relatives in this country. The funeral will take place at 10 o'clock this morning from St. Vincent's Hospital, West Twelfth-st.

Japanese Music and Musicians.

THE Japanese scale of music has only five notes, and all the music is written in a minor key. The orchestra is increased during the dances. For comedy the orchestra is seldom used, except, for instance, to burlesque dramas, which is often done. For dramas the orchestra is invisible. The musicians are hidden behind lattice-work on the right-hand side of the stage (from the actors), and are from three to eight in number, according to the size of the theatre.

Their instruments are samusens (an instrument something like a guitar, with a short body, a long neck and three strings), harps, flutes, large and small drums, gongs and bells. The orchestra plays during the entrances and exits of the actors, and also in the following instance: With us an actor speaks his side speeches aloud; the Japanese express them by pantomimic gestures while an invisible singer sings them, accompanied by the orchestra. It is the leading samusen player—best to be compared to our first violinist—who sings these solos in a strong tremolo voice. There is no conductor, but the orchestra follows the leading samusen player.

The dances form the last part of the performance. The musicians are seated on both sides of the stage on high platforms, facing the audience. They are all dressed alike in old-fashioned court dresses. All the singing is done by the musicians, and not by the actor.—*Philadelphia Telegraph*.

—The Arion Society gave its second concert last Sunday evening to a large and appreciative audience. The orchestra, under the skillful baton of Mr. Frank Van der Stucken, played Reinecke's overture to "King Manfred" with much spirit, and with the co-operation of the Arion chorus and Mr. Franz Remmert gave Max Bruch's "Normannenzug." The society sang very well and had to repeat Sturm's "Ritt durchs Waldgeheg." Miss Aus der Ohe played Liszt's E flat concerto as only she can play it, and yielding to the pressure of applause played the same master's "Waldesrauschen" etude, which, however, she took unaccountably slow. The orchestra also played a melody by Grieg and a Slavischer Tanz by Dvorak. The new scherzo by Otto Floersheim was very kindly received. We append a short notice from the *Tribune*, and as usual agree with the judgment expressed by Mr. Krehbiel: "Mr. Floersheim is not a voluminous writer and all his compositions that have been brought out heretofore have been characterized by originality, especially in their harmonic treatment. This scherzo is also unique in thought and makes a peculiar impression by reason of its persistent syncopations; but in the orchestra it sounds heavy footed and jerky. It is possible that a revision of the instrumentation, which is awkward in places, might improve it. A pianoforte version of it is inscribed to Mr. Joseffy."

New Music.

MESSRS. ROHLFING & Co., of Milwaukee, send us a number of compositions by that talented and prolific composer Anton Strelezki, a detailed list of which we append:

Op. 13, No. 1... Second Ballade
Op. 13, No. 2... Miniature
Op. 30... Six little pieces for young people.

Candor compels us to say that the ballade is scarcely a satisfactory composition; the harmonic changes are too abrupt, and there is, so to speak, a straining for effect apparent; the treatment of the main theme is, however, curiously logical, and the coda, as it may be called, is excellent. The "Miniature" (of the same opus) is a very meritorious work, full of *espièglerie* and instinct with life; the only thing which mars its beauty is the succession of invertal fifth on the fourth (nominal) page. It is true that Rubinstein has made use of this very progression in several instances, and they are of course permissible.

The "Skizzen" are seven in number, and the most attractive ones are Nos. 2, 4, and 5. No. 4, in F sharp major, has really the most meaning, and it is certainly a very attractive bit of writing.

In the "six little pieces for young people" Mr. Strelezki has been remarkably successful, for they are melodious, well made, and not in the least trivial—so good are they, indeed, that we give the separate titles:

No. 1... Little Romance
No. 2... In the Meadows
No. 3... Little Waltz
No. 4... Little Cradle Song
No. 5... Pretty Coquette
No. 6... Little Study

They are written in easy keys, are practically without octaves and are altogether most serviceable little pieces for young pupils. They are all good, but Nos. 3 and 5 are perhaps the prettiest.

And now one word for Messrs. Rohlfing & Co. These pieces are admirably engraved, the paper is first-class and the titles are exquisite bits of illuminated work. Even to the severely critical eye they are unusually attractive.

The fact remains that Messrs. Rohlfing & Co. have done and are doing the finest and most artistic work in this country; nothing more æsthetic than their publications could be desired and nothing better ever finds its way to this office. Our Eastern publishers must look to their laurels, for they furnish nothing to compare with Messrs. Rohlfing & Co.'s workmanship. They publish an "Edition Rohlfing" which somewhat resembles the well-known "Peters Edition," and the number before us (Skizzen) is fifty; unfortunately there is no catalogue of the other forty-nine compositions, but the edition is certainly a very neat one, and ought to meet with a good sale in this city if it were properly handled.

Apropos of Strelezki we have two songs by that author; we give the titles:

"Too Late" (R. A. Saalfeld, New York).
"The Rose" (H. B. Stevens, agent, Boston).

These are very excellent and melodious songs, and the "Rose" is especially good. "Too Late" is musically attractive, but the words! Even the Baroness Porteous would do better and that is saying a great deal.

H. B. Stevens is a new publisher to us (this song is his thirty-eighth copyright), but the work is quite good, albeit the composition would present a better appearance if the paper were thicker and whiter.

Messrs. Edward Schubert & Co., of this city, have just published three new pianoforte compositions by Otto Floersheim. They are:

Scherzo in C major.
Moment Musical in B minor.
Valse Gracieuse in D major.

It is, of course, out of the question for us to review these pieces in the columns of THE MUSICAL COURIER, but we hope that they may arouse the interest of teachers and amateurs.

Wet Fingers and Hands.

SIR—Many pianists and violinists complain of the inconvenience caused by inordinate moisture or perspiration of the hands before, during or after playing.

This affection, called in medical science hyperidrosis, is connected in most cases with general weakness of the nervous system. It sometimes runs in families, and is bequeathed from father to child. Generally the feet and armpits suffer in a similar manner; sometimes only one side of the body is affected.

As this affection most decidedly has its origin in weakness, it of course is treated with tonics, like quinine, arsenic, iron, even strychnine, which, however, should only be taken under proper medical advice. But a local treatment is also in most cases necessary. People who suffer from this affection ought always to wash with juniper tar soap, and sometimes moisten their hands with a very hot sponge. Merely warm applications make the ailment worse.

There exist also a large number of external remedies, which are of great help. For instance, one part of ammonia mixed with three parts of water, applied with a sponge; or one part of vinegar with three parts of water; or one part of acidum sulphuricum dilutum with eighty parts of water. But the best lotion seems to be the linimentum belladonnae, which is applied to the parts affected. A teaspoonful poured into the one hand and rubbed in with the other is also a good thing, especially when the whole hand is affected.

I give these remedies after consulting high medical authority.

and hope that one or the other may benefit those of your readers who may be similarly affected. I remain, yours truly,

BERNHARD ALTHAUS.

Communication.

INDIANAPOLIS, December 3, 1887.

Editors Musical Courier:

IN your reply to "G." from Ottumwa, who never has heard any of Gottschalk's compositions excepting "The Dying Poet," a piece which the author did not value sufficiently to have published under his own name, you fail, in my humble opinion, to do Gottschalk justice. As a performer Gottschalk was the greatest artist that this century has produced. In his hands a piano assumed a living personality—a soul. The quality of tone that he drew from his instrument transported one beyond the realms of earth. His complete mastery of the emotions, the gamut of which was as familiar to him as the alphabet is to most of our critics; his marvelous technique and intelligent interpretation and familiarity with all the works of our eminent masters entitle him to rank as one of the greatest geniuses of the nineteenth century. It is as unjust to compare him to Chopin as it would be to compare Henry D. Thoreau to Robert Dudley. Imagine our own American plain Mr. Gottschalk being spoken of as a prince! It is as unjust to compare him to Mendelssohn as it would be to compare Tolstoi to Disraeli.

You are more generous than most critics when you admit that "Gottschalk was doubtless the pioneer pianist of this country, and did much toward elevating the standard of music in his time." I have in mind one of the most noted pianists who called on Gottschalk and performed, or rather attempted to perform, one of Bach's fugues. Gottschalk was sitting at a table writing and listening until the performer broke down in the middle of the fugue, when Gottschalk got up and went to the piano, asking "What are you trying to do?" sat down and finished the fugue. The performer broke down a second time and gave vent to his feelings in sobs, saying: "I shall never learn to play." Mr. Charles Kunkel, of St. Louis, can better state the consoling advice that Gottschalk then gave to the disconsolate performer.

In referring to his compositions you state that they are mostly transcriptions of Spanish and negro melodies. I beg to differ with you there. The great charm of Gottschalk's compositions is their originality. Among the few transcriptions are "Union" and "Battle Cry of Freedom," which will live long after monarchical and anarchical music has been consigned to oblivion.

A great deal has been written in ridicule of an American school of music, and of the utter folly of believing that a different school could exist from any of the established and recognized schools. But this does not change the fact that we have an American school of music, which is as bitterly opposed to monarchical as it is to anarchical music; a school which recognizes the difference between an opera-house and a church, and accords to each their relative place and worth; a school in which the first lesson taught is "Home, Sweet Home," a home where devout papa Haydn and intellectual Richard Wagner can meet in fraternity, harmony and peace; where neglected Mozart will meet angelic Mendelssohn reunited with his brethren of the lost tribe of

Israel; where Schumann, restored to reason and strength, will cease becoming overpowered by beauty and remorse; where Beethoven, cured of deafness, will enjoy Gottschalk's "Cradle Song;" where Händel, restored to sight, will see "The Music of the Future"—American music—in all its maturity and perfection, the outgrowth of their combined pioneer toil and legacies.

H. J. SCHONACKER.

[Mr. H. J. Schonacker is a highly respected music teacher at Indianapolis. We print his communication without further comment, leaving our readers to draw their own conclusions from it. It seems, however, just a trifle exaggerated to rank Gottschalk as "one of the greatest geniuses of the nineteenth century," because of "his marvelous technic and intelligent interpretation and familiarity with all the works of our eminent masters," when it is considered that the greatest of all geniuses of the nineteenth century, Richard Wagner, could not play the piano at all. In musical polemics such a thing as "monarchical and anarchical" music has up to late not been heard of.—EDITORS MUSICAL COURIER.]

—The Charles R. Adams Opera Company will give in English "Marriage of Figaro," "Faust" and "Sonnambula" in Boston Music Hall on Tuesday, December 27, Tuesday, January 17, and Tuesday, January 31. The casts of these operas will include beside Mr. Adams, J. A. Libby, Jacob Benzing, Miss A. A. Coggeshall, Miss Alice May Bates, Miss Mabel Boardman, Miss Annie H. Lord and others.

—The London *Musical World* quotes the Boston *Traveller* on Carl Klindworth's terms for lessons, in order, as it says, that the fabulous scale of \$10 and \$7.50 per lesson may induce a score or two of English pianoforte teachers to emigrate. Pray don't! Nothing whatever was said in the *Traveller* about the number of pupils the golden bait had attracted, only the bait was described. We believe, however, that several pianoforte teachers in Boston and New York receive \$100 for twenty lessons, and one or two a greater sum. It is a much more difficult task to teach a pupil to sing—that is, sing correctly—yet the vocal teachers of the same cities are mostly satisfied with one-half the lesser amount.—*Boston Traveller*.

Erie.

ERIE, Pa., December 14.

MR. W. H. Sherwood gave a piano recital in this city on Saturday evening, 10th inst., when he played a program of light character before an audience of about thirty people.

Quite in contrast in every way was the recital given by Dr. Louis Maas the following Monday evening, on which occasion he played an admirable program before a large and enthusiastic audience.

Dr. Maas is a great favorite here, but he had the advantage of coming solely in the interest of art and under the auspices of the popular Scherzo Society, while Sherwood came in the interest of a certain piano house.

Next Monday evening we are to have the Davis-Greenwood Opera Company in "Trovatore." The Orpheus Society intend giving their second concert of the season on the following evening, when they will produce for the first time in Erie Trowbridge's oratorio "Emanuel."

WOTAN.

[Our correspondent in Erie, Pa., is a gentleman of high character and position. His statement in reference to Mr. Sherwood seems to indicate that the pianist must have made his advertising methods of more importance than his musical performance. We doubt whether the firm whose pianos he at present uses desire more on the part of Mr. Sherwood than that he should simply play their instruments as best he knows how.—EDS. MUSICAL COURIER.]

Washington.

WASHINGTON, D. C., December 19.

THE Universalist Church was filled to overflowing on Tuesday night last at the long-promised piano recital by Miss Jessie Pinney, of New York, assisted by Rudolph Green, violinist, of Baltimore. Miss Pinney is too well known to need comment from me. Suffice it to say the concert was a great success. Mr. Green sustained his reputation as an artist, and was repeatedly encored for his fine selections on that not over-popular instrument.

Washington audiences had the pleasure of hearing Mrs. Dory Burmeister-Petersen in her second (and last) recital in this city on Wednesday evening. Like its predecessor, the recital was a success.

The Congregational Church was occupied on Friday afternoon and evening by the Mendelssohn Quintet Club. Owing to the extraordinary sale of seats for the evening's performance, the management found it necessary and deemed it best to accommodate the public with an extra performance. Messrs. Ryan and Blumenberg, as usual, were excellent in their respective solos, and were heartily applauded at the end of each.

The Washington Conservatory of Music gave its first concert on Friday afternoon at Albaugh's Opera-House, assisted by an orchestra of fifty pieces, under the direction of Prof. R. C. Bernays. The soloists of the occasion were: Mr. Wm. A. Haley, Warren S. Young, Herr Paul Miersch, Mr. George Iseman, Misses Kate N. Scott and Lillian Parslow. The occasion was a decided success, the participants all being residents of this city, with the exception of Mr. Miersch, who has but lately come to the city.

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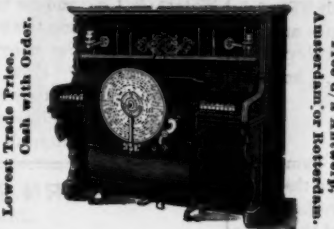
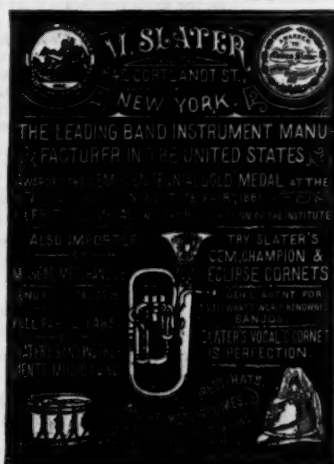
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EXECUTIVE MANSION,
Washington, D. C., April 7th, 1897.

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ESTABLISHED JANUARY, 1880.

No. 410.

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NEW YORK, WEDNESDAY, DECEMBER 21, 1887.

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WE have just returned from a short trip along the New York Central, and can report that the dealers are enjoying an excellent holiday trade. Tuttle's branch in Utica, Buckingham, Moak & Marlove and W. Warnes & Son, of that city, as well as Smith & Reynolds, are very busy. Leiter Brothers and A. C. Chase, of Syracuse, are also doing an excellent trade.

WE know of a rare chance for a man or a number of men to acquire an excellent business in this city, together with stock, goodwill, &c., for a figure far below its estimated price. It is in one of the lines of the music trade, old established and well known. Negotiations between the present owners, who wish to retire, and parties who reflect upon this opportunity can be opened by addressing or calling upon the trade editor of this paper.

DEALERS who visit this city and who do not go as far as Boston when they come here from the West and South can find the "Briggs" pianos, which are manufactured by C. C. Briggs & Co., of Boston, at the warerooms of J. Burns Brown, No. 74 Fifth-ave., between Thirteenth and Fourteenth streets. Dealers should examine these instruments and do so thoroughly, for they will take more interest in them the more they examine into the positive merits of the "Briggs."

IF people interested in piano building wish to see samples of some of the most elegant pianos now in the market they can find them at O. Wissner's piano warehouse, 296 Fulton-st., Brooklyn, in the shape of a few A. B. Chase uprights, made at Norwalk, Ohio. These instruments are splendid specimens of the piano-maker's art, and in point of tone and touch they give unalloyed satisfaction to the performer. Mr. Wissner can do a large trade with these pianos if he insists upon explaining their manifold merits.

—A Knabe piano is now in the executive mansion of the Governor of Virginia and one in that of the Governor of Pennsylvania, as well as the Knabe grand which is in the executive mansion of the President at Washington. This is a big showing.

THE WATERS DON'T SUBSIDE.

THERE is a good deal of fun in journalism and it offers one of the consolations for the work and responsibility connected with the regular production of a weekly paper that is considered valuable to the interests it represents. We have had much fun, we must admit, but never a greater amount to the square inch than when we read the following notice of Horace Waters & Co. in the daily papers last week. We want our readers to take it all in as they read it, and notice particularly the delicious naïveté of the bubbling waters. The title itself is no mean attempt at seriousness:

THE EVOLUTION OF THE UPRIGHT PIANO.

When upright pianos were first introduced their ultimate favor with the public was not regarded as probable. The idea prevailed that depth and tone could not be attained in a piano without size and weight in the instrument itself. The reverse of this belief has, however, been soundly proved, and nowadays, even when economy of room is not an object, many good musicians prefer the upright to the square piano. No manufacturer has done so much toward bringing about this happy end as the firm of Horace Waters & Co. These people saw the possibilities of the upright form as soon as it came out, and at once made a specialty of it. To-day the firm stands very high as piano manufacturers, particularly of this form. This firm has done much for the piano-buying public in other ways as well. For instance, it is largely due to them that pianos are as cheap as they now are. They began to manufacture way under formerly existing prices and at the same time produced a very fine instrument. The high-priced concerns had to come down. Another instance is the introduction to the piano trade of the monthly payment system, enabling persons of moderate incomes to obtain instruments.

The most attractive idea is centred in the statement that no manufacturer had done as much as Horace Waters & Co. toward making the upright piano popular, that the firm "saw the possibilities of the upright form as soon as it came out, and at once made a specialty of it." Made a specialty of it is good. Specialty of stenciling "Horace Waters," "Waters," "T. L. Waters," &c., on all kinds of low-grade pianos—that was the specialty. Specialty of selling stencil Waters pianos and organs all over the country—that was the specialty. And here is a delicious remark: "It is largely due to them that pianos are as cheap as they now are." Low grade as they now are, Horace Waters & Co. mean, not cheap, for if ever a firm encouraged the dissemination of low-grade stencil stuff it was Horace Waters & Co., and to hear these people prate about their influence upon the evolution of the upright piano! That is rich. How many pianos do Horace Waters & Co. manufacture? How many pianos do Horace Waters & Co. sell? If they sell as few as they make, their influence on the evolution of the upright piano does not amount to much after all.

A SOUTHERN STENCIL EXPOSE.

MESSRS. J. D. HOBBIE & CO., of Lynchburg, Va., publish a pamphlet which is widely circulated and in which among other matter they publish the following exposé of the stencil business:

WE DO NOT HANDLE

STENCILED INSTRUMENTS!

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What do we mean by stenciled instruments? We mean pianos and organs (so-called) made of the poorest material that is possible to secure, mostly white pine or poplar painted or stained, and made by the lowest class of workmen, who are not much more than common laborers, and have the dealer's name, or that of some noted musician (who is dead), or some fictitious name stenciled or painted on the instrument. The makers' names do not appear, as they are either ashamed to put their names on them, or they themselves have such a bad reputation that it would ruin the sale to do so.

The factories in which they are stuck together resemble a blacksmith shop.

The only object the manufacturer seems to have is to make the cheapest instrument possible, regardless of quality or tone.

The stenciling business is in such bad repute that no respectable manufacturers, even of the lower grades of instruments, will place any but their own name on their instruments.

Knowing all this, who would purchase a bogus or stenciled piano or organ? Who would buy a pig in the bag? That is what you would get in a stencil instrument, for you would not know who made it or who was responsible, should it prove worthless, as most assuredly it would.

If all the large and influential firms in the piano and

organ trade would assist THE MUSICAL COURIER in the campaign against the stencil in this manner much additional benefit would accrue to the legitimate trade. As it is we are alone on the offensive and must contend against the other trade papers, all of which support the stencil instruments.

However, it is a beautiful fight and we propose to win, as we have in many other struggles in behalf of the legitimate piano and organ trade.

WE WILL PLEASE.

A DEALER writes to us from Susquehanna, Pa., as follows:

SUSQUEHANNA, Pa., December 15, 1887.

Editors Musical Courier:

Enclose subscription, &c. Will you please give us a few facts through THE MUSICAL COURIER regarding the firm of Marchal & Smith, their manner of doing business and the names of the manufacturers of the pianos and organs advertised by them? By so doing you will confer a great favor to a large number of dealers handling legitimate goods.

Respectfully yours, E. C. RICKER.

Marchal & Smith, or Marchal & Smith, is the name of a firm controlled by a Mr. Smith, a very estimable gentleman, and the firm is engaged in the stencil piano business. They do not, of course, manufacture, but sell low grade stencil pianos and organs.

The following advertisement appeared in last week's *Scientific American*:

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This advertisement makes it appear as if Marchal & Smith were not "agents or dealers" but manufacturers, while, as a matter of fact, they are stencil dealers, and as such must make a profit just as any agent or dealer must. The kind of business they are engaged in comes in the direct line of our attack on the humbug stencil piano. It is a very dangerous business to engage in, and some people will get hurt before they will have a chance to get out of it. If ever the public at large shall discover this stencil fraud racket the lawsuits that will follow will astonish some of the men engaged in it at present.

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—Hallett & Cumston, of Boston, are making an upright piano that gives thorough satisfaction to every purchaser and dealer and that is durable to an unusual extent. It is a practical instrument, that is to say, it is thoroughly constructed and endowed with qualities that please the public, and for these reasons sells with hardly an effort.

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73,000

NOW IN USE.

KIMBALL CONSISTENCY

Strange Operations of a Large Firm.

HOW THE DEALER SUFFERS.

HERE is a curious state of affairs with the W. W. Kimball Company, of Chicago, which never would have come to the surface had not THE MUSICAL COURIER called a halt at the time, the company started out with its original so-called pianos, otherwise now known as boxes.

According to the trade papers under the subvention of the W. W. Kimball Company, and in which Mr. Kimball himself is interviewed, as it is humorously called, the Kimball Company "is not yet ready with its pianos;" and Mr. Kimball is made to say that other people know more about his piano factory than he does, implying thereby that there was no justification in the articles about the Kimball piano which appeared in this paper, as there were none made yet.

How is this? Here is Mr. A. A. Fisher, one of the W. W. Kimball Company's itinerant agents sent out by the company to punish recalcitrant agents or dealers who refuse to handle Kimball goods; here is this Mr. Fisher temporarily located in Cedar Rapids, Ia., and what does he publish in the Cedar Rapids Evening Gazette of December 3? These are his own words:

I would add, however, that I have just received one of the new Kimball pianos that also speaks for itself, and I cordially invite all interested musicians in this city to call and subject it to the most rigid tests and critical examination, and we will abide by the result as far as the Kimball pianos are concerned.

One of the new Kimball pianos!! That is the language of Mr. Kimball's right bower in Iowa, while Mr. Kimball is made to say to say that he has not yet manufactured any pianos. Is not this the greatest farce ever disclosed to the view of the legitimate and (beg pardon) illegitimate piano and organ trade?

Kimball says he has made none and his most important man in Iowa says he has one—a new one—on exhibition. What comment could possibly increase the eloquence of these statements as they appear next to each other, and how absurd is the ludicrous position which the Kimball Company is attempting to maintain.

We will offer to the Kimball Company and to their man Fisher the two horns of the dilemma, and the company can take one horn while Fisher can make use of the other, unless his own will suffice. The Kimball piano advertised by Fisher is either one of those experimental boxes whose paternity was denied by Kimball when we exposed their flimsiness, or, if not one of those, the instrument is one of the low-grade Eastern stencil pianos with the Kimball name on it. Those are the two horns of the dilemma. The gentlemen can make their own selection.

Already have our articles on this Kimball matter created enormous interest in the Iowa trade. Before us are daily papers containing columns of statements on the subject, which is apparently just beginning to arouse a general interest among piano purchasers. It is by such means that the articles published in THE MUSICAL COURIER reach the public at large. Their perusal would astonish the gentlemen constituting the piano trade of this country. In these articles we refer to, and which are published in Iowa papers, our readers would find a remarkable disclosure, for they show how relentless is the vengeance of the Kimball Company when once it seeks a victim. The poor dealer who happened to open his mouth and exclaim that he believes in our articles on the Kimball piano has been pursued and hounded like a wild beast. Articles have been published against him, undermining his honor, his name, his credit, his business. Had we the space we would republish the articles from Iowa in this number, but we are limited; we may, however, reproduce them in full later on.

Not satisfied with this, confidential correspondence with a dealer who believes in the truth of our articles

and who said so has been given to the world at large by the great Chicago house known as the W. W. Kimball Company.

Read this appeal published by an Iowa dealer who believed in THE MUSICAL COURIER and had the audacity to say so:

As to this piano and organ warfare in our midst, it is simply another leaf in the chapter of Chicago against the West, which our business men and Western jobbers fully understand.

It will be seen that these Iowa dealers have no rights that the Kimball Company or their agents are bound by any law to respect.

But we believe the time has come when an effort must at least be made to give an authoritative support to these Western agents that are at the mercy of this piano octopus. Therefore THE MUSICAL COURIER states now for the benefit of the legitimate piano and organ trade in the Kimball territory:

I.

That all the pianos with the name of W. W. Kimball Company, or W. W. Kimball, or Kimball, Chicago, on them are low-grade Eastern stencil pianos of the quality that can be bought at any price around \$110 or less. This is the first time we mention figures, but the gravity of the case requires it.

II.

That the W. W. Kimball Company have made only a few pianos; these pianos were experimental and cost less than the Eastern stencil pianos and were worse in quality and lower in grade.

III.

That the W. W. Kimball piano factory is in course of construction, and that these experimental pianos were made in the Kimball organ factory.

IV.

That all the W. W. Kimball or W. W. Kimball & Co., or W. W. Kimball Company pianos that have been sold (with the exception of the few experimental ones) were stenciled, and that if any person has purchased one of these pianos under a representation that the piano was made by Kimball or the Kimball Company, that person can return the piano and sue for the recovery of his money, and that if the piano so sold was purchased on the installment plan further payments need not be made and an adjust ment can be demanded.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, December 17, 1887.

NOTWITHSTANDING the near approach of the holidays there does not seem to be the demand for pianos that was expected by the various dealers, although it is possible that the sales may all come at once, but just at present and for this time of year the business is certainly limited.

The opinion has been expressed that the market was overstocked, but anyone who has followed the course of the demand for pianos for years past, and who has read THE MUSICAL COURIER and the statistics which have from time to time appeared in its pages, must know that unless people are satisfied with some vastly inferior and worn-out instruments the production of pianos has not been in excess of the wants, and that any decrease in the volume of the business done can only be temporary and local.

The new warehouses of the Bradbury piano will not be occupied until February 1 at least, and possibly it may be the 1st of March. They have, however, already painted a large sign on the side of the building toward Adams-st., which shows up well.

The Sterling Company have just issued a very pretty catalogue containing numerous testimonials, also a cut of their new Style G piano, and are exhibiting two elegant instruments of this latter style in their warerooms here, one in French walnut and the other in natural-colored rosewood, both beautiful, and it is simply a matter of taste as to which is the handsomer. A partially new Style E is also shown with solid engraved panels, which must, we think, become a decided favorite with dealers as soon as they see it.

Mr. C. H. Wagener, of Cedar Rapids, Ia., has sold his interest in the music business to Mrs. C. B. Clark. Messrs. W. A. Dean & Co., of Sioux City, Ia., have put two more men on the road, and we hear they will push the Weber and Sterling instruments; a good combination to work, certainly.

It is reported that Messrs. Bayer & May, of Dubuque, Ia., have given a chattel mortgage for \$850.

Mr. R. W. Cross is still in New York, but is expected back Monday. The situation in respect to the new house remains the same as last week.

—Whitney & Holmes, of Quincy, Ill., have leased a wareroom in Kansas City and will open a branch there, which will make the twelfth musical establishment in that lively centre.

Look Out for the Fraud.

CLEVELAND MUSIC COMPANY,
CLEVELAND, Ohio, November 18, 1887.

Editors Musical Courier:

WE send enclosed sample letter of many we are receiving from the West, where one R. O. Whitney is swindling the natives out of various sums, ranging from 50 cents to \$1.50, by representing himself as agent of the Cleveland Music Company. We have no agents representing us or our publications, and hence denounce the aforesaid Whitney as a fraud and impostor, and hope that you will give publicity to the fact through your valuable journal. Yours truly,

CLEVELAND MUSIC COMPANY, per W. G. S.

GENEVA, ILL., November 13, 1887.

Cleveland Music Company:

Some time ago a man, claiming to represent your company, solicited \$1.50 of me, stating that that amount entitled me to twenty-four pieces of music; he further stated that a catalogue would be mailed about the 15th of each month.

I have received no catalogue, so write you for an explanation.

Truly, Miss M. B. Dodson.

[This is probably the same kind of fraud and probably the same man to whom we referred some months ago. The Boston Music Company called our attention to the subject.—Eds.]

The Organ was Delayed.

JOHN W. TERRELL, who resides in a neat country house near Port Jefferson, L. I., received a circular in October last from George K. Morehouse, of No. 650 Fulton-st., Brooklyn, describing in glowing terms the beautiful organs he had for sale.

Being in want of such an instrument, and attracted by the alleged beauty and cheapness of these advertised by Mr. Morehouse, Mr. Terrell came to Brooklyn and called on Mr. Morehouse. The latter was exceedingly affable, and played some beautiful music on the only organ, a splendid one, to be seen in his warerooms. The instrument did not just suit Mr. Terrell, and Mr. Morehouse pointed out another one on the catalogue, which he said was worth \$125, but which he would sell Mr. Terrell for \$65, as he was anxious to introduce his organs in the neighborhood of Port Jefferson. Mr. Terrell paid the \$65 and got a receipt. Mr. Morehouse told him the organs were being made at his factory in Bridgeport, Conn., but that they were very busy just then, and it might be several days before the order could be filled. After waiting ten days Mr. Terrell wrote to Brooklyn for his organ. Mr. Morehouse wrote back that owing to press of orders the organ had been delayed, but that it would be along in a few days. Mr. Terrell waited several days longer in vain, and then came to Brooklyn and sought an explanation. Mr. Morehouse told him the organ was on its way, but it did not come, and he went to Bridgeport to investigate the matter. There he found out that there was no such factory in existence, and he began an action to recover his money.

Last Thursday Judge Pratt issued an order for the arrest of Morehouse.—World.

This is another stencil racket with additional embellishments. But it appears that this kind of business is gradually cropping in to the daily papers.

The Piano.

THOSE of us who are non-producers of music, whether vocal or instrumental, are not given to observe the variations and development of that graceful piece of furniture called a piano, nor would many of us be able to give a very clear definition of the word pianoforte.

The pianoforte was invented in 1726 by Bartolomeo Cristofoli, an Italian—that is to say, he applied the modern keyboard to the old harpsichord, thus enabling the hammers to strike the wires softly or loudly, as desired, and for this reason the improvement was given the name of pianoforte. There is little doubt that of all the devices of man this instrument has added immensely to the sum of human pleasure and possibly to its general happiness. In the household its keyboard and strings are ever ready to meet each mood. Will you dance? Here are waltzes by Strauss. Will you sing? Here are arias and chansons by Sullivan and Verdi, filled with rippling laughter. Are you sad; does the world weigh heavily upon you; does the scent of the mould rise above the flower? Here are strains of sweet sympathy and pathos and tenderness from Beethoven and Chopin and Mendelssohn that will weave their slumberous cadences about your heart and lull you to sleep and oblivion.

The harp is the earliest record that we have of a stringed instrument, and this at first possessed three strings, others being added from time to time as the variety and complexity of musical sounds were increased. From the harp we proceed to the cithara, which was in the shape of the letter P and had ten strings. Then came, about the year 1200, after the lapse of many centuries, the idea of stretching the strings in a box, and the dulcimer was born, the strings being struck by hammers in the hands of the performer. Then came a keyboard moved by the fingers and which caused the movement of the hammers, and the instrument was called a clavichord or keyed cithara. In Queen Elizabeth's time this was called a virginal, because the Virgin Queen made it her favorite instrument; then it became known as a spinet, on account of the hammers being covered with the spines of quills or feathers, which struck or cut the strings or wires somewhat after the manner of the fingers on the harp. During the eighteenth century the instrument made greater strides in the line of development than during all of the preceding years, which was, perhaps, in a measure owing to the more widespread diffusion of musical knowledge. It was now called a harpsichord, although it was even then difficult to distinguish the notes of music from the incessant twang with which they were accompanied. On such an instrument Mrs. Washington played and Handel and other great masters of sound. To this the keyboard was added, with its system of hammers and levers, and the piano has slowly but surely developed for general use into the most perfect medium of musical sounds that the world has seen. Nor has its exterior been entirely forgotten, for the cases are made in every conceivable wood, iron and even paper. In white mahogany, inlaid with designs in amaranth, ebony and pearl, or finished in the natural color of the wood, it is adorned with inlaid bands of amaranth, ebony, satinwood, brass and copper.

—American Stationer.

Newby & Evans.

UTICA, N. Y., December 16, 1887.

Messrs. Newby & Evans:

DEAR SIRS—Piano arrived this P. M. and it is far beyond our expectations. Sold this one since supper. Have ordered another; please try and get it here the first of next week, and oblige. Yours truly,

SMITH & REYNOLDS.

The above letter is one like the many letters received by this firm, stating the excellent satisfaction these instruments are giving. Newby & Evans are way behind with their shipment to fill orders, and are refusing many which they cannot find time to attend to.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

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Superior to all
others in tone and finish

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Cooper Institute New York.

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Write for terms and Catalogues to

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JULIUS BAUER & CO., — MANUFACTURERS OF — Grand, Upright and Square **PIANOS.**

IMPORTERS OF MUSICAL MERCHANDISE.
BAND INSTRUMENTS A SPECIALTY.A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREHOUSES: 156 and 158 Wabash Ave., CHICAGO.

LINDEMAN & SONS, Manufacturers of Grand, Square and Upright **PIANOS.**

WAREHOUSES: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

THE STORY & CLARK ORGAN,

Canal and 16th Streets, Chicago, Ill.

The Most Perfect Organ Manufactured. It stands at the Head.
Its Mechanism and Tone Perfect. New Styles always
Lead. It stands Criticism and Thorough Inspection.

THE MODERN IDEAL.

Agents Wanted.

Territory Exclusive.

Send for Catalogue.

ESTABLISHED 1847.

GEORGE GEMÜNDER,

— MAKER OF —

THE WORLD-RENOWNED VIOLINS

(PUPIL OF VUILLAUME OF PARIS.)

His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

LONDON, 1851.
NEW YORK, 1853.
PARIS, 1855.
CHARLESTON, 1855.
BALTIMORE, 1859.
PARIS, 1867.
NEW YORK, 1870.
VIENNA, 1873.

GREATEST SUCCESS

Wherever Exhibited.

PHILADELPHIA, 1876.
(Not competing.)
AMSTERDAM, 1883.
NICE, 1883-1884.
LONDON, 1884.
NEW ORLEANS, 1884-1885.
(Not competing.)
LONDON, 1885.

Artistic Repairing and Reconstruction.

ASTORIA, N. Y.

SEND FOR CATALOGUE.

Note.—Not connected with any other establishment
of a similar name.

HEINR. KNAUSS' SONS,

COBLENZ ON THE RHINE.

ESTABLISHED IN 1832.

Piano ♦ Manufacturers.

DAVENPORT & TREACY, PIANO PLATES

—AND—

PIANO HARDWARE,

444 and 446 W. Sixteenth St., New York.

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

—OF—

Upright + Pianos.

OFFICE AND FACTORY:

89 and 91 East Indiana Street

CHICAGO.



Trade Notes.

—The capacity of the Story & Clark organ factory is now over 800 organs per month.

—O. Sundstrom, formerly with the McEwen Company, is now traveling for the Wilcox & White Organ Company, Meriden.

—The Hotel St. George, on Broadway, near Twelfth-st., was put in the hand of William B. Tremaine, as assignee, last week.

—Phelps & Son, the Brooklyn piano house, are closing out and going into the real-estate business. The firm has made a vast fortune in the piano business, and are offering their rented stock in batches of 50 and 100 pianos.

—Among patents recently granted are the following:

To O. P. Lochmann, for musical-box.....No. 374,127
H. L. Roosevelt, for electric organ action..... 374,088
W. A. Church, for balance rail-pin for pianos..... 373,924
R. Wuriltzer, for drum..... 373,873

—All the printed matter issued under the auspices of the Estey Organ Company, of Brattleboro, is characterized by the very best taste and is produced regardless of expense. Such is also the case with the calendar for 1888, which has just been received by us from the Estseys.

—The annual musicale at the D. H. Baldwin Louisville house took place last Friday night and was considered the most successful hitherto given there. Ernest Zoeller was the pianist; Miss Jessie G. Baldwin, of the Cincinnati College of Music, played violin solos; Miss Rose Allen, Mrs. John Byers and Mrs. Duret Berthel were the vocalists.

—A Mr. Joseph Webber, of this city, claims to have invented an electric piano. He explains part of it as follows:

I use a series of levers, one for each key, under or behind the keyboard. Small rods project through the bottom of the piano, resting also on the lever and each touching a key. When the circuit closes the armature is drawn down, the rod strikes the bottom of a key, and this makes full action. The circuit is closed by the positive pole of the battery being connected with a revolving cylinder, disk or moving plane. The projections on this cylinder or disk come in contact with circuit breakers, representing each note or pair of magnets, which are connected to the negative pole of a battery, thus closing the current and producing the desired tone on the piano.

—A well-dressed stranger entered the store of Leopold Finkenstein, dealer in musical instruments, at No. 12 Fourth-ave., on the evening of December 2, and said he wished to buy two cornets of extra good make. He looked at several instruments, but found fault with them. Not wishing to lose a customer, Mr. Finkenstein sent a boy with the stranger to the factory of Charles Misenharter, No. 308 East Twenty-third-st. There the man selected two cornets which were valued at \$150. The boy took the instruments under his arm and walked with the stranger back toward the Fourth-ave. shop. In Irving-pl., near Sixteenth-st., the man took the cornets from the boy, pushed him down and ran away.

On Monday night the police arrested the thief at Bond-st. and the Bowery. He gave his name as Frank Brooks. Pawn tickets for the cornets were found in his pockets. He also had four gold watches, which the police thought he had stolen at the Clifton race-track. Brooks came here from Chicago and is believed to be a Western thief.

Very True.

ONE of the most important articles manufactured in the United States and exported in large quantities to all foreign lands is the now popular American reed organ. The American piano is also an export article, but by no means has it attained the degree of popularity in foreign countries that the American organ now enjoys, and which is due to the fact that the organ can be made for so much less money, and is in consequence within the reach of people of medium wealth who desire to have a musical instrument in their home.

We would suggest to dealers in musical instruments and to others who desire to invest in an American musical instrument to subscribe to the New York MUSICAL COURIER, published by Blumenberg & Floersheim at No. 25 East Fourteenth-st., New York. This weekly journal, which is now in its eighth year of publication, gives constant information in its columns on the subject of American and also foreign musical instruments, exposes the frauds in the music trade, and is also a compendium of musical events throughout the United States. We recommend it to our readers as a valuable organ.—*The Australasian and South American.*

Mr. Wales' Organ.

A PROPOS of the electric piano noticed in the *Dispatch* of yesterday as being perfected in New York, it may not generally be known that a Pittsburgh inventor, Mr. Arthur Wales, is closely engaged in bringing to a success a beautiful invention in home musical instruments, a combined pipe and reed organ and pipe organette, constructed on principles of which he alone is the inventor and patentee. Mr. Wales has been studying this department of invention for more than ten years, and has obtained successful results when the field had been practically abandoned by inventors before that time. He expects to get his new models finished early in the new year, and show that Pittsburgh can contribute to the world of art one of the most beautiful as well as original products of scientific work, and one which will no doubt attract wide attention when ready.

The principle upon which this invention works is one long sought after by organ makers of the present century, a failure to find which led them to abandon the search for it. It is an organ working in a manner just the reverse of the well-known pipe-organ, and consists mainly in enclosing the pipes within an air-tight box connected to an exhaust bellows, which draws the air in through the pipes into the box, thus sounding them. As all parlor organs use the exhaust bellows and system of action only, it is thus seen that by the means described the organ pipes may be combined with the reeds in the organ with entire success, and a new combination parlor organ produced having great possibilities. With the automatic playing attachment included

there will be a most complete and attractive instrument produced, all working in a manner heretofore unknown and considered impossible. The mechanical features and construction and operation of this instrument are of the kind which may be considered self-evidently successful when once seen; but, like many other inventions relating to the principles of philosophy, they are only seen by the inventor himself until he makes them public after completion.—*Pittsburgh Dispatch.*

A Novel Business Calendar and Stand.

A MOST novel, convenient and valuable business calendar for 1888 is the Columbia bicycle calendar and stand just issued by the Pope Manufacturing Company, of Boston, Mass. In this calendar a new departure has been made, decidedly unique and different from any previous attempt in calendar construction. The calendar proper is in the form of a pad, containing 366 leaves, one for each day in the year, to be torn off daily. The leaves are 5½ by 3¼ inches, and a portion of each leaf is left blank for memoranda, so arranged that the memorandum blank for any coming day can be turned to immediately at any time. The pad rests upon a portable stand, and when placed upon the desk or writing-table the entire surface of the date leaf is brought directly, and left constantly, before the eye, furnishing date and memoranda impossible to be overlooked. Upon each slip appear, as in the previous Columbia calendars, quotations pertaining to cycling from leading publications and prominent writers. The paragraphs are entirely new from previous years' calendars, and although there seems to be but little when read from day to day, altogether the items would make a medium-sized pamphlet, and, added to the collections of other years, a large volume—a collection of quotations which illustrates the popularity and universality of cycling the world over.

The Organ Shop Booming.

THIS has been a great year for the Wilcox & White Organ Company. In July the shop shut down only one day, and ever since the workmen in every department of the factory had all they could attend to. Business is still rushing and there is no disposition to let up, even during the holidays. The latest order is from a Western firm for 500 organs. Every day finds a shipment of several of these music boxes, and verily the employees at the organ shop have reason to rejoice and be glad they are not like the rest of men.—*Meriden Republican.*

"Presto" Notes.

The latest firm in Dubuque is Harger & Blish, successors to Blish & Robinson. They have the Kranich & Bach and Bush & Gorts pianos.

Bayer & May, of Dubuque, have changed to H. G. Bayer & Co.

Mrs. J. Bellmyer-Watts, formerly of Marshalltown, Ia., is now located in Pasadena, Cal., and is speculating in real estate in the orange-groves districts.

W. W. Griggs, late with James A. Guest, is now with the Chicago Cottage Organ Company.

George W. Cannon, a dealer at Laramie City, Wyo., and Mr. Harley, a druggist there, have consolidated under the firm-name of Harley & Cannon.

William B. Allison, who was formerly in the music trade at Mattoon, Ill., some years ago, and for a few years past has been manufacturing gynaecological chairs at Indianapolis, Ind., has decided to add the manufacture of pianos to his business. The firm-name is Roberts & Allison, and their place of business, 85 and 87 East South-st., Indianapolis, Ind.

THE ÆOLIAN ORGAN AND MUSIC CO.

Are now prepared to furnish the Trade with THE ORGAN OF THE FUTURE!
TWO ORGANS IN ONE, AT A SMALL COST OVER THE OLD STYLE OF CABINET ORGAN.



STYLE 1000.
14 Stops. 6 Sets of Reeds.
WEIGHT, BOXED, 480 LBS.

Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.



STYLE 500.
Length, 45 in. Height, 75 in. Width, 28 in.
WEIGHT, BOXED, 395 LBS.

Manual Organ has five octaves of reeds and divided octave coupler. The Automatic Organ has two full sets of reeds. Three sets in all.



STYLE 2900.
Length, 44 in. Height, 67 in. Width, 23 in.
WEIGHT, BOXED FOR SHIPMENT, 330 LBS.

This Organ contains two full sets of reeds, four stops.

THE TERRITORY IS RAPIDLY BEING TAKEN UP BY THE KNOWING DEALERS. WRITE FOR CATALOGUES AND PRICES.

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ORCHESTRAL, UPRIGHT
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PIANOS

Handsome in Design, Solid in Construction,
Brilliant in Tone, Magnificent in
Touch, Beautiful in Finish.

AGENTS WANTED EVERYWHERE.
CORRESPONDENCE SOLICITED.

Warerooms and Factories, 261 E. 33d and 406 & 408 E. 30th Street, NEW YORK.

WESSELL, NICKEL & GROSSGRAND, SQUARE
and UPRIGHT**Pianoforte Actions,**—MANUFACTURERS OF—
ONE GRADE ONLY.455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
—NEW YORK—**G. W. SEAVERNS & SON,**

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,

114 East 14th St., New York.

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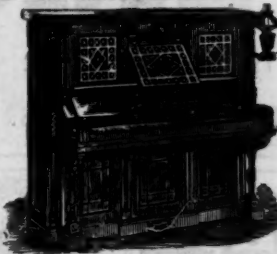
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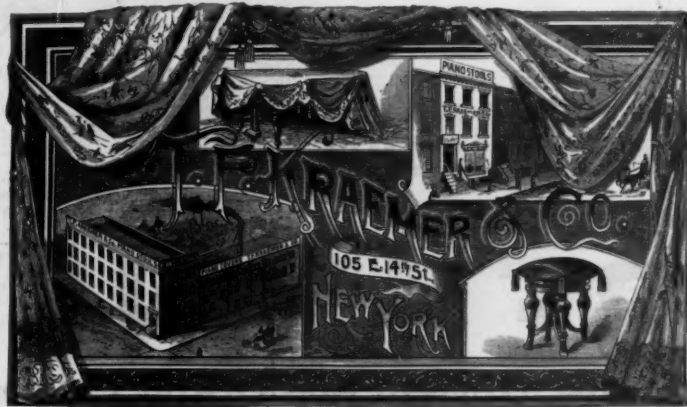
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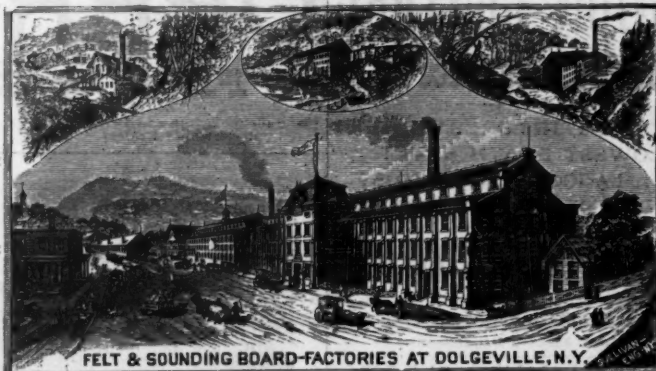


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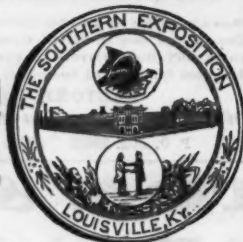
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